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NOTES AND ACCESSIONS

ADDITIONS TO THE LOAN EXHIBITION OF PAINTINGS.—

AIn the loan exhibition of Mr. J. Pierpont Morgan's paintings are two works which arrived too late to be noted in last month's *BULLETIN*. One of these, a gift to the Museum from Mr. Morgan, is his portrait painted during the last two or three years by Carlos Baca-Flor, a Peruvian artist of cosmopolitan training. This painting will be commented upon later. The other work is the three panels from an altarpiece by Filippo Lippi which Mr. Morgan bought in December from Messrs. Duveen Brothers. The center panel represents Saint Lawrence enthroned with Saints Cosmo and Damian on either side and the donors kneeling in front. Saint Anthony is shown in the right panel and Saint Benedict (?) in the left. This is the work referred to by Vasari in his life of the painter in these words:¹ "Alessandro degli Alessandri, also a friend of Fra Filippo, caused him to paint a picture for the church of his country palace at Vincigliati, on the heights of Fiesole, the subject a San Lorenzo and other saints. In this work he depicted the portraits of Alessandro degli Alessandri and his two sons."

Until recently it was in the possession of the Alessandri family in their palace in the Borgo degli Albizzi in Florence. The altarpiece was originally of a rectangular shape, but the parts were separated at some time, the middle panel put into a circular frame to match a tondo by Botticelli which hung with it, and the two lateral pieces framed together. The central panel is now shown in its full dimensions and the small panels are hung on either side.

The donor, Alessandro degli Alessandri,

¹Bohn's Edition of Vasari, Vol. II, page 84.

is represented as a man of about fifty years of age. He was born in 1391. The picture can therefore be dated approximately as between 1440 and 1445. B. B.

A FOURTEENTH CENTURY STATUE.—

The Museum has recently purchased an important and extremely beautiful example of sculpture in wood dating from the second half of the fourteenth century. This is an oak statue 33 inches in height, presumably representing S. John, Apostle and Evangelist. It is probable that the figure originally decorated one of the canopied niches of an elaborate rood-loft. The figure was clearly intended to be seen only from the front, although it has been carefully finished in the back. Nothing remains of the painting and gilding which undoubtedly completed the statue in its original condition, and in the cleaning which the piece has undergone, the surface of the wood has been coarsened. A more serious mishap, however, which the figure has suffered is the loss of both hands. But the position of the arms and the youthful type of face lead one to believe that the figure represents S. John, who is commonly depicted in art holding in his left hand a poisoned cup over which he makes the sign of the cross with his right hand.

Particularly successful in this statue is the treatment of the drapery. Drawn across the body in front and gathered up on the right side, the loose mantle falls to the feet in a series of graceful folds designed with that feeling for linear beauty which characterizes the best sculpture of the fourteenth century. An exquisite subtlety distinguishes the modeling of the face, with its captivating smile. The curious spiral ringlets standing out so stiffly at the sides of the head are frankly conventional, but



ALTARPIECE
BY
FILIPPO LIPPI
LENT BY
J. PIERPONT
MORGAN



their intricacy contrasts pleasantly with the simplicity of form in the drapery and face.

This figure of S. John, which comes from an English collection, has been ascribed to the English school of the fourteenth century, and this attribution may be tentatively accepted. The ascription appears to be justified by certain peculiarities of style,

of the statue with Flemish sculpture of this time.
J. B.

PUBLICATION OF LECTURES TO TEACHERS.—The January Book Buyer announces the publication by Charles Scribner's Sons of a volume entitled *Art Museums and Schools*, in which appear the four lectures



SAINT JOHN THE EVANGELIST
ENGLISH (?) FOURTEENTH CENTURY

the treatment of the hair, for example; but English sculpture, whether of wood or stone, is so rare, so little has escaped the ravages of time and the iconoclastic assaults of the Puritans and of the vandals of later times that some hesitation is naturally present in the ascription of so beautiful a sculpture to a school so little known, particularly in view of the evident relationship

by G. Stanley Hall, Ph. D., Kenyon Cox, Litt. D., Stockton Axson, Litt. D., and Oliver S. Tonks, Ph. D., delivered last spring in the Museum Lecture Hall to the teachers of the High Schools. So stimulating and rich in suggestion did these lectures prove that it seemed worth while to put them into permanent form in the hope both that those who heard them

might desire to deepen by a careful reading the impression then produced and that those who were prevented from hearing them might be happy to have a second opportunity to become acquainted with the opinion of such well-known educators. Besides, the character of these lectures is such that they may easily prove of profit to the general reading public who come to the Museum not only for enjoyment but for education.

THE LIBRARY. — Of the one hundred and twelve volumes added to the Library during the past month, twenty-six were received by gift and eighty-six by purchase. Nineteen photographs have been added to the collection.

The gifts were received from Mr. J. J. Biesing, Mr. John H. Buck, Dr. A. R. Crook, Mr. R. Ederheimer, Mr. Henry W. Kent, Mr. Samuel L. Parrish, Mr. Bernard Quaritch, Mr. P. F. Schofield, and Mr. Frank Waller.

Seven hundred and seventy-nine persons made use of the Library during the month.

Among the recent additions by gift is the Catalogue of the Morgan Collection of Chinese Porcelains, Volume II, Part I and Part II, privately printed by order of Mr. J. Pierpont Morgan, New York, 1911. Part I of this work contains a historical introduction by Dr. Stephen W. Bushell, and in Part II there are separate introductions by the late William M. Laffan and Mr. Thomas B. Clarke. The typographical and color work in this volume is of a high order and in keeping with Volume I published in 1904.

An interesting purchase is a folio volume in which are contained one hundred and three full-page illustrations of many of the works comprising the collection of M. P. Botkine of St. Petersburg, Russia. Among the reproductions are those of Greek terracottas; a large number of Byzantine enamels in colors; and also sculpture, silver-smiths' work, majolica ware, carved wood-work, etc., of the fifteenth, sixteenth, and seventeenth centuries.

The Librarian would be glad to receive by gift, or would consider offers for sale of the following magazines: The Art Amateur,

Complete; The Art Interchange, Complete; Brush and Pencil, Complete; Fine Arts Journal, Complete.

THE STUDY OF THE HISTORY OF ART IN AMERICAN COLLEGES. — The Princeton University Press last September issued a pamphlet on the Study of the History of Art in the Colleges and Universities of the United States, by E. Baldwin Smith, in response to a request from Adolfo Venturi in view of the Tenth International Congress of Art Historians which met in Rome in October. As stated in the prefatory note, "It is not to the Roman Congress, however, that this pamphlet should be of most interest, but to all universities concerned with teaching the history of art, to those which should be but are not yet doing so, and to all students desirous of knowing where they can find the instruction they require."

We learn, to quote again, that "there are approximately four hundred institutions of learning in the United States where the Liberal Arts are taught for a period of four years. Of these, ninety-five colleges and universities give Art History courses, but only sixty-eight adequately. For adequate Art courses we assume a special chair in Art History or Archaeology. The result is that of the one million students in American colleges and universities but one hundred and sixty-three thousand have the advantage of any Art courses, and only one hundred and forty-five thousand have the privilege of adequate departments in this field.

"At the present time in the institutions offering Art courses out of a total of fourteen thousand four hundred and thirty-four instructors one hundred and seventeen are exclusively teachers of the History of Art. In other words, but eight-tenths of one per cent of the teaching body is devoted to Art or Archaeology. Furthermore, twenty-seven of these ninety-five institutions have no chair devoted to Art History, but offer the courses under the instructors of other departments."

THE MORGAN COLLECTION OF PAINTINGS. — The members of the Museum em-

braced in large numbers the opportunity given to them on Monday the thirteenth of January for a first view of the collection of paintings lent by Mr. J. Pierpont Morgan. The collection will remain in the Gallery of Special Loans until further notice.

CHANGES IN THE GALLERIES.—The early Italian paintings lent to the Museum by Mrs. L. E. Holden of Cleveland, Ohio, which since October have hung in the Room of Special Loans, have now been removed to the galleries of paintings, where they have been placed with the Museum's pictures according to their schools.

ANNUAL MEETING OF THE CORPORA-

TION.—The annual meeting of the Corporation will be held on Monday, February 17th, at half-past four o'clock. All Fellowship and Sustaining Members as well as Fellows are cordially invited to attend this meeting, and the invitation includes any members of their immediate families whom they may wish to bring with them.

A report will be presented by the Trustees of the transactions during the year 1912, tea will be served by a committee of ladies, and an address will be made by the Director. An opportunity will also be given for the inspection of the various departments of the Museum under the guidance of the curators.

COMPLETE LIST OF ACCESSIONS

DECEMBER 20, 1912 TO JANUARY 20, 1913

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL ... (Floor I, Room 10)	Five Roman glass vases: two millefiori bowls, two so-called Sidonian jugs, and a white iridescent vase.	Purchase.
ARMS AND ARMOR.	*Armorer's outfit, consisting of six hundred and forty-four implements for use in repairing arms and armor, French, nineteenth century.	Purchase.
CERAMICS.	†Jug and two bowls, Persian, thirteenth century.	Purchase.
	†Sultanabad bottle, Persian, thirteenth century.	Purchase.
	†Incense burner, glazed terracotta, Chinese, T'ang dynasty. .	Purchase.
IVORIES.	†Statuette, Mother and Child, Chinese, K'ang-hsi period. . . .	Purchase.
JEWELRY.	†Gold signet ring, Persian (Mongol influence), dated 1456.	Purchase.
MEDALS, PLAQUES, etc.	†Bronze plaque, Virgin with Angels, by G. Cariatì, Italian . †Reduced replica of a bronze tablet, Washington Irving, by Victor D. Brenner.	Gift of Mr. Edward D. Adams. Gift of The St. Nicholas Society.
METALWORK.	†Silver figure of one of the Sassanian kings, third to sixth century. †Six silver beakers, seventeenth century; silver beaker, eighteenth century, German; two	Purchase.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).